

Go in  
on  
Gold Dalek

IT IS A DALEK. BEHIND  
IT CAN BE SEEN AN ARCHWAY  
THROUGH WHICH IS A VAST  
HALL (CSO CAPTION) WITH  
TWENTY OR THIRTY DALEKS  
AT VARIOUS CONTROLS)

DALEK: They are enemies of the Daleks.

(IT MOVES FORWARD INTO  
BIG C.U. SPEAKING AT  
IT MOVES)

Exterminate them... Exterminate them...  
Exterminate them....

SUPOSE CAM

Credits:

FADE OUT.

up  
into  
Credit  
music

At the end of episode two  
Run in T/L Savers i.e. Unit Men  
to disintegrate  
Guerilla Gun  
Monster Gun.

NEW NAME  
ALDERLEY  
House

'DOCTOR WHO'

SERIAL KKK

by

Louis Marks

'Day of the Dalek'

EPISODE TWO

Sue - 979-9582

TELECINE 1:

SUPOSE CAM

END TELECINE 1:

Opening  
Titles:

EDITED  
IN

(RECAP LAST TWO SCENES  
OF EPISODE 1 TO:)

DALEK: They are enemies of the Daleks -  
Exterminate them! Exterminate them!  
Exterminate them!

Opening  
music

Dale

Boon B3

### STUDY

1. INT. ~~STYLES~~ LIVING ROOM. DAY. Grange

Can 4 A  
Zoom out to  
wide 2 shot  
cw Hands

- 1 -

Time  
machine  
Ticking

~~Granger~~  
~~Center~~  
~~and~~



SHURA

(THE GUERRILLA ~~(BOAZ)~~ IS BACK ON HIS FEET. HE LUNGES AT THE DOCTOR AND TRIES TO GET THE 'MACHINE' AWAY FROM HIM. THE TWO MEN STRUGGLE.

DOCTOR WHO JUST MANAGES TO GET THE UPPER HAND. HE HAS GRABBED ~~BOAZ'S~~ SHURA'S HAND AND IS HOLDING HIM HELPLESS WITH SOME VENUSIAN KARATE)

ON Hold then  
Can 4A Tight 2 Shot  
Anat & Boaz & Jo at Door.

ANAT: ~~(SAY)~~ Let him go!

(DOCTOR WHO TURNS TO SEE ANAT AND ~~SHURA~~ IN THE DOORWAY. THEY HOLD JO IN A VICE-LIKE GRIP AND SHE SEEMS TERRIFIED.)

Can 4A Tight 2 shot alb

DOCTOR WHO OBEYS.  
SHURA  
HE LETS ~~BOAZ~~ GO.

Can 4A Unlabeled Shot  
m.c.v Anat.

~~ANAT ADVANCES TOWARDS DOCTOR WHO AND TAKES THE TIME MACHINE FROM HIM.~~

Anat: ~~Thank you doctor.~~  
~~QUICKLY SHE SWITCHES IT OFF.~~

~~THE TWO OTHER GUERRILLAS VISIBLY RELAX AT THIS.~~

~~(TIME MIX)~~

Now on  
the machine  
if response.

She puts out  
her hand,  
Now that  
machine off.

Room A /

2. INT. INNER ROOM.

- 2 - The BIG DOOR OPENS

Can 2, C

m.c.s. Door  
include the Controller

(THE CONTROLLER ENTERS.  
HE LOOKS UP TOWARDS THE  
DALEK)

hold hi find  
to include  
Park of Dalek

CONTROLLER: I'm sorry. We've lost  
the trace ... it was operating only  
a few moments ...

GOLDEN

DALEK: We are not interested in  
excuses. Find them! Find them!  
Find them!

(TIME MIX)

Boom B <sup>3</sup>

STUDY.

3. INT. STYLES LIVING ROOM. DAY.

BOAZ

(~~SHURA~~ HOLDS JO.  
ANAT POINTS HER  
GUN TOWARDS  
DOCTOR WHO) WHO IS HELD BY SHURA.

ANAT: SHURA (TO ~~BOAZ~~) Right, get him!

SHURA

~~BOAZ~~ GRABS DOCTOR  
WHO AND ROUGHLY  
GRABS HIS ARMS  
BEHIND HIS BACK.  
THEN HE STARTS TO  
TIE THEM TOGETHER.

ANAT ADVANCES ON  
HIM. SHE LOOKS AT  
HIM WITH A MIXTURE  
OF CONTEMPT AND HATRED)

So ... You are the man ... Outwardly  
so innocent looking ... but capable  
of such crimes ... Who would ever  
know ...?

Car 4 <sup>A</sup> Anat.



(SHE GLARES AT HIM)

DOCTOR WHO: I'm sorry, young lady.  
But I haven't the slightest idea  
what you're talking about.

ANAT: Silence! You've said and  
done enough. The time has come for your  
execution.

DOCTOR WHO: Execution?

(DOCTOR JERKS HIS ARMS  
BACK AS HE TIES THE  
LAST KNOT. HE MOVES  
AWAY)

ANAT: Those are our orders.

DOCTOR WHO: May I ask whose orders?

ANAT: <sup>no concern of yours</sup>  
It's none of your concern.  
~~Doaz!~~

(SHE STEPS BACK.

~~DOCTOR~~ RAISES HIS GUN)

JO: (STRUGGLING) Leave him alone!  
He's never done anyone any harm.  
He's a scientist.

(SHURA PUTS AN ARM  
ROUND HER MOUTH  
AND SILENCES HER  
ROUGHLY)

ANAT: No last words of repentance,  
Sir Reginald?

~~DOCTOR~~ HAS THE GUN  
LEVELLED AT DOCTOR WHO)

1  
DOCTOR WHO: Only that you're making one fundamental mistake.

3  
ANAT: And that is?

DOCTOR WHO: A question of identity. I'm not Sir Reginald Styles.

1  
3  
ANAT: Very feeble. Is that the best you can do?

4 2nd  
JO: (STRUG GLING) It's true.... Sir Reginald...

(SHURA SILENCES HER AGAIN)

1  
DOCTOR WHO: Sir Reginald is at present many thousand miles away. In Peking to be precise.

3  
ANAT: You're lying!

1  
DOCTOR WHO: I assure you I'm not. He flew there yesterday.

3  
ANAT: I don't believe you!

(BUT SHE IS A BIT UNNERVED)

4 3rd  
DOCTOR WHO: There's a newspaper just behind you. It's all in there.  
(cont..)

(ANAT STEPS BACK AND  
PICKS UP THE PAPER.  
SHE READS IT. SEEMS  
IMPRESSED BY IT, THEN  
HANDS IT TO DOAZ)

DOCTOR WHO: (cont) Sorry to disappoint  
you. That gadget of yours (NODS TO  
TIME MACHINE) is a little amateurish.  
Ingenious ... but the workmanship  
could be better. I wonder if I might  
suggest a few improvements!

SHURA: Shut up.

(DOAZ THROWING THE  
PAPER DOWN)

DOAZ: It's a trick. Kill him now.

(ANAT (SLIGHTLY WORRIED)  
ADVANCES ON DOCTOR WHO)

ANAT: If you're not Sir Reginald  
Styles who are you? What are you  
doing in his house?

DOCTOR WHO: Believe it or not, I was  
waiting for you.

DOAZ: We're wasting time, Anat.  
Here, I'll do it.

(HE RAISES HIS GUN.  
ANAT TURNS FURIOUSLY  
TOWARDS HIM)

ANAT: Who is in command of this  
mission?

(DOAZ HESITATES)

We are souldiers. Not murderers. (cont...)



ANAT: (cont) ~~You go and keep guard~~  
outside. I'll ~~decide what to do with~~  
these two. *deal*

(BOAZ ACCEPTS HER  
AUTHORITY.

HE MOVES TO THE  
OPEN FRENCH WINDOWS)

(TO DOCTOR WHO) Now then ... answer  
my question. Who are you? What  
are you doing here?

TELECINE 2:

Ext. Styles House. Day.

YATES is talking to BENTON  
who has been reporting to  
him.

YATES: Are you sure, Denton?

BENTON: Positive, sir ... I've  
double-checked. Two men missing.

YATES: From the patrol?

BENTON: Yes, sir. Er ... there is one  
possibility, sir.

YATES questions with a look.

BENTON: They may have gone into the  
house. I mean, it's none too warm  
a day.

YATES: (A SIGH) Well, let's go and  
check.



WH

- 8 -

They move away.

END TELECINE 2:

Scene 61

## STUDY

4. INT. ~~STYLES LIVING ROOM.~~ DAY.

2A  
4A  
1A

ANAT: Will you <sup>A</sup> answer my questions sensibly. How could you ~~have~~ know we were coming?

DOCTOR WHO: Because you'd tried to kill Styles once, and failed. It was logical for you to try again.

SHURA: And you deliberately took his place?

DOCTOR WHO: I wanted to talk to you.

ANAT: Why?

DOCTOR WHO: To discover where you came from. And more to the point - when!

(~~HE INDICATES THE~~  
~~MAINTENANCE~~)

3  
BOAZ SUDDENLY BURSTS  
IN THROUGH THE ~~TRENCH~~  
~~WINDOWS~~)

Door

BOAZ: Two armed men approaching.

(ANAT MAKES A QUICK  
DECISION)

ANAT: Hide ~~the~~

- 8 -

(THEY QUICKLY BUNDLE  
THE DOCTOR AND JO  
INTO THE HALL)

Cam 1. B

5. INT. HALL. DAY.

C1.  
Room A2

(THEY COME OUT INTO  
THE HALL.

Grandfather  
clock

DOAZ LOOKS ROUND  
VARIOUS POSSIBILITIES.

ANAT SPOTS A DOOR  
UNDER THE STAIRCASE.

SHE GOES TO IT. OPENS  
IT.

IT LEADS TO A CELLAR  
DOWN SOME STEPS)

ANAT: Down here!

(SHE LEADS THE WAY  
DOWN. THE OTHERS  
FOLLOW)

---

STOP RECORDING

---

Artist to Repos.

Cam 1. C  
Low  
Light Bulb  
pan to Door

6. INT. CELLAR. DAY.

Room D1

(LIT BY A SINGLE  
ELECTRIC LIGHT  
BULB.

VERY MUCH DECAYED  
AND CRUMBLING.



THE STEPS LEAD DOWN  
TO A SMALL ROOM  
LIT BY A SINGLE  
OVERHEAD NAKED BULB.

SOME WINE RACKS IN  
REAR. VARIOUS  
STORED ODDS AND ENDS.

BITS OF MATTING ETC.

TO ONE END THERE ARE  
SOME MORE STEPS  
LEADING TO AN EXTERIOR  
DOOR.

\* DIALOGUE \*

THE GUERRILLAS BUNDLE  
DOCTOR WHO AND JO DOWN.  
ANAT CLOSES THE DOOR  
BEHIND THEM.

5A

QUICKLY THEY FIND  
SOME RAGS TO GAG THE  
PRISONERS. THEN  
THEY STAND OVER THEM  
WITH THEIR GUNS AT  
THE READY.

pan up

ANAT SIGNALS TO  
SHURA TO TURN THE  
LIGHT OFF.

SILENCE. ~~THEY~~  
~~HEAR THE SOUNDS OF~~  
~~FOOTSTEPS~~

MIX

(Onto page 11)

Can 1 to  
pos D

Boom c to  
pos 2

HALL  
~~Study~~

Room A2

7. INT. ~~STILES~~ LIVING ROOM. DAY.

Grandfather

ENTER

Clark

(YATES AND BENTON ~~ENTER THROUGH THE~~

~~IN THROUGH THE FRONT DOOR AND DOWN THE~~  
~~WINDINGS.~~

~~THEY LOOK AT THE PEACEFUL~~  
~~ROOM. NOTICE THE REMAINS OF~~  
~~THE DOCTOR'S MED. LOOK~~  
~~AT EACH OTHER.)~~

YATES INDICATES THE STUDY TO  
BENTON WHO ENTERS. YATES WOULD  
FORWARD

YATES: (CALLING) Doctor! Jo!

~~(THEY BOTH EXPLORE THE~~  
~~ROOM. IT WORRIES THEM.)~~

STUDY

Room  
B1

8. INT. ~~CELLAR~~. DAY.

~~YATES AND BENTON~~  
~~ENTER THE CELLAR AND~~  
~~LOOK AT THE BODIES.~~

BENTON LOOKS ROUND

BENTON: ~~(GASPS)~~ Doctor...! Anyone ~~there?~~

9 ~~INT.~~ INT. CELLAR. DAY

Room C1

(JO GIVES A LITTLE TUG AT  
HER BONDS. IN REPLY THE  
GUN IS DUG INTO HER RIBS.  
SHE DECIDES ON SILENCE)

Ca 5 A

m.c.

Jo



Room A2  
Room B2

CA<sup>B</sup>

10. INT. HALLWAY. DAY.

Clock

(BENTON AND YATES OPENING  
DOORS AND CALLING. AT ONE  
POINT BENTON OPENS THE  
DOOR TO THE CELLAR AND  
SEES THE DARKNESS BELOW)

(Tog) { BENTON: Doctor.... Miss Grant....  
YATES:

(THEY COME TOGETHER)

BENTON: What do you make of it?

(YATES DOESN'T ANSWER.  
PUZZLED. ~~WITH A SHOCK~~  
~~INTO LIVING ROOM~~)

~~10. INT. LIVING ROOM. DAY.~~

4E

~~(YATES IN LIVING ROOM AND~~  
~~THE ROOM. TAKES OUT HIS~~  
RADIO SET. PRESSES BUTTON)

YATES: Greyhound two to Trap one...

*Greyhound*

Room B2

11. UNIT H.Q. OPERATIONS ROOM. DAY.

Can't find  
1

(THE BRIGADIER IS IN THE  
OPS ROOM TALKING ON TELEPHONE.  
IN BG WE SEE RADIO OPERATOR  
TAKING YATES' MESSAGE)

BRIGADIER: I see , Sir...I've already  
alerted our main personnel...naturally  
in a national emergency..we'll liaise  
with the defence forces...

(A LIGHT FLASHES IN FRONT OF HIM.  
BRIGADIER REGISTERS IT)

I'll have to go now. I have the  
minister coming through on the  
scrambler.

(HE HANGS UP.PICKS UP  
ANOTHER PHONE)

Lethbridge Stewart...right...put  
him through.

(HE WAITS. THE OPERATOR  
BEHIND HIM TURNS)

RADIO OPERATOR: Captain Yates, Sir...  
on four.

BRIGADIER: I can't speak to him now.

RADIO OPERATOR: He says something  
very odd's happening at Austerly  
house...If he could have a quick  
word with you.

(THE BRIGADIER DECIDES THERE  
MAY BE A QUICK MOMENT  
BEFORE THE MINISTER COMES  
THROUGH)

BRIGADIER: All right...(Cont.)

*Can 1 Pos D  
Brig fgd  
Operators hear*



(HE FLICKS A SWITCH ON  
THE DESK IN FRONT OF  
HIM)

BRIGADIER: (cont) What is it, Yates?

YATES: (OOV) Couple of my men missing  
sir. And the Doctor and Miss Grant  
.. there's no sign of them.

BRIGADIER: Look, really Yates...  
there's a major international crisis  
on. I really haven't got time for...

(BREAKS OFF. HIS OTHER  
PHONE OBVIOUSLY ANSWERS)

Yes? Yes, that's right... One moment.

(TO RADIO .. REGAINING HIS  
NORMAL MANNER)

Listen Yates... search the grounds and  
report back to me. Out.

(HE FLICKS SWITCH OFF.  
TURNS HIS ATTENTION TO  
PHONE)

Yes, Minister...

12. INT. STYLES LIVING ROOM. DAY.

(YATES SWITCHES OFF HIS  
SET.

HE LOOKS AT BENTON)

YATES: Well... you heard what he said. Let's get on with it.

pan to door  
and find

ANAT

EXIT

(THEY ~~GO OUT THROUGH THE~~  
~~FRENCH WINDOWS~~)

AFTER A MOMENT THE CELLAR  
DOOR IS OPENED ENOUGH FOR  
ANAT TO LOOK OUT

Keep Tape Running to Re-pan Anat  
E Cam 4

13. INT. CELLAR.

Cam 4 <sup>C</sup>

m.c.u

ANAT.

(ANAT IS BY THE DOOR. SHE  
WAITS TILL ALL IS QUIET.  
THEN OPENS THE DOOR AND  
PEERS OUT. SATISFIED THAT  
IT IS SAFE AND SWITCHES  
ON THE LIGHT)

\*LIGHTS

Cam 5 <sup>R</sup>

Group Shot  
feature Anat near

BOAZ: (A SLIGHT CHALLENGE) So what do  
we do now?

ANAT: They're safe here ~~for the~~  
~~moment~~. We must go.

(THE GUERRILLAS FOLLOW ANAT  
OUT OF THE CELLAR. THEY  
CLOSE THE DOOR AFTER THEM,  
LEAVING THE LIGHT ON. THEY  
LOCK THE DOOR.

WE ANGLE ON DOCTOR WHO AND  
JO. THEY SIT BACK TO BACK.  
BOUND AND GAGGED.

NEARBY DOCTOR WHO CATCHES  
SIGHT OF AN EMPTY WINERACK.  
HE MANOEUVRES HIMSELF CLOSER  
TO IT. THEN LEANS FORWARD  
AND MANAGES TO HOOK HIS  
GAG ON THE CORNER. THEN HE  
PULLS HIS HEAD BACK AND  
SO FREES HIMSELF FROM THE  
GAG)

Cam 4 c/w Door lock  
pan to Dr. Who E to  
and tighter slowly  
in on Dr. Who

DOCTOR WHO: Ah... that's better.

Cam 5. <sup>C</sup> Tight  
m.c.u to



JO: (THROUGH GAG) Mmmmmmmmmmmmmmmmm  
Mmmmmmmmmmm.

Ca 4

~~DOCTOR WHO: Don't be impatient, Jo.~~

(WITH HIS FEET HE STARTS  
TO KICK THE WINE RACK  
CLOSER TO HER SO THAT  
SHE CAN DO THE SAME. HE  
KICKS IT ALMOST TO HER.  
THEN HE STOPS)

~~hold her~~  
2 Shot

Maybe you should stay like that. It's  
very peaceful.

hold her x left to right

JO: (PROTESTING) Mmmmmmmmmmm Mmmmmmmmmmm.

DOCTOR WHO: After all, you'll only  
start asking me a lot of questions.

~~It's much easier like this.~~ You know.

You're  
much  
nicer

(JO 'MMM'S' FURIOUSLY, AND CROOKS  
DOCTOR WHO SMILES AND <sup>OVER TO WINE</sup>  
PUSHES THE RACK CLOSER  
TO HER. LIKE HIM SHE  
THEN LEANS AGAINST IT  
AND PULLS THE GAG OFF)

Can 5 Ch Gag 2 back

Can 43 B Tight  
2 Shot

JO: I've only got one question. Who  
are they?

DOCTOR WHO: On the face of it three  
rather desperate people.

JO: They're criminals. They must be.

DOCTOR WHO: You're prejudiced.

JO: Aren't you? They were ready to  
kill you. And me.

Can 4 Ch Who

DOCTOR WHO: That certainly isn't in  
their favour. But we can't really  
judge them till we know why they're  
here... Well, come on, Jo. What about  
a little of that escapology of yours?

3 2 shot  
alt

JO: I've been trying. The rope's too tight.

DOCTOR WHO: Try to untie me, then.

(THEY SHUFFLE AROUND UNTIL THEY ARE BACK TO BACK. JO STARTS PICKING AT THE KNOTS.)

4 wide  
2 shot

JO: Where've they come from?

DOCTOR WHO: In terms of technological progress I'd say that gun of theirs is about four hundred years ahead of its time....your time.

JO: The twenty <sup>second</sup> ~~fourth~~ century....

3 Tight  
2 shot

DOCTOR WHO: Visiting the twentieth. A special mission through time to meet up with an important politician and kill him. Why?

JO: I'm the one who's supposed to be asking the questions.

DOCTOR WHO: (CONSIDERING) Well..... obviously he's not just important to us he must also be important to them. History....their history....must talk about Sir Reginald Styles a lot.

4 Q to

JO: And you mean they've travelled back to our time to try and change history?

3 Q who

DOCTOR WHO: That's right...How are you doing?

4 Q to

JO: It's no good. I just can't manage it. The knots are rock hard.

3 wider  
2 shot

SL

- 18 -

DOCTOR WHO: In that case, there's only one thing we can do.

JO: I know. Wait.

DOCTOR WHO: You're learning, Jo.

(PAUSE)

JO: It feels wrong... the changing history bit, I mean.

DOCTOR WHO: Have you a better theory?

JO: No...it just doesn't seem to fit them. They seem like a bunch of thugs to me.

DOCTOR WHO: Not thugs Jo. Fanatics. Changing history is a very fanatical idea.

(MIX)

KEEP TAPE RUNNING FOR ROOM TO REVERSE

Brown  
DEB

(with controllers  
unit to one side)  
POS 2

DALEK

14. INT. ~~CONTROL ROOM~~ CONTROL ROOM. DAY.

Cam 25 D

Some feature O.C.F

focus up on  
pull to Tight

2 shot  
fav. Controller

(IN THE BACKGROUND A DALEK SCIENTIST IS SUPERVISING THE INSTALLATION OF A VERY DALEKY PIECE OF EQUIPMENT WHICH IS BEING PLUGGED-IN TO THE EQUIPMENT ALREADY PRESENT. THE CONTROLLER IS MAKING HIS EXCUSES TO THE CHIEF DALEK)

Magnolia  
Bleed

- 18 -



Tight 2 Shot  
far. Con.

CONTROLLER: We're maintaining constant watch. But there's no sign of any time-transference module in operation.

V.O

DALEK: All criminal elements must be tracked down and destroyed.

CONTROLLER: I'm doing everything possible, but -

Cam 1 ~~H~~ Tight 2 Shot  
far. Dalek

V.O

DALEK: They will have returned to the time zone where the first criminal was eliminated. You will despatch security forces to search for them.

Cam 2. ~~E~~ 4 Shot  
feature magnetron  
go in on it

CONTROLLER: Yes, of course. At once. And this new equipment -

V.O

DALEK: ~~This is~~ The Time Vortex Magnetron ~~is~~ is set to the frequency of the module that was traced. Anyone using that module will be diverted in the space/time vortex and attracted here.

CONTROLLER: But only if that particular module is used?

V.O

DALEK: It is necessary to know the frequency.

Cam 5. ~~to~~ Controller

CONTROLLER: But surely no-one will use the module - they must know we can trace them ...

V.O

Cam 1 ~~to~~ Dalek

DALEK: Do not dispute with the Daleks. The function of the human is to obey. (TO DALEK SCIENTIST) Activate the Magnetron!

Cam 2 Tight group  
feature magnetron  
go in on it.

~~(THE CONTROLS OF THE~~  
THE CONTROLS: THE  
MAGNETRON BEGINS TO BEEP,  
AND GENERALLY PUTS UP WITH  
LIFE)

MX

Super light  
effects.  
Cam 4

Boom B1

## STUDY

15. INT. ~~STYLES~~ LIVING ROOM. DAY.(START ON THE TIME  
DEVICE.IT IS INACTIVE ON  
THE TABLE.IN BACKGROUND THE  
GUERRILLAS ARE GROUPED  
ROUND A SMALL RADIO  
TYPE CONTRAPTION WHICH  
ANAT IS OPERATING.SHE SPEAKS URGENTLY  
AND QUIETLY)ANAT: ~~Mission~~ intercept to base ...  
~~mission~~ intercept to base ... Do you  
coordinate? ... Do you coordinate?  
... ~~Mission~~ intercept ...(ALL THAT EMERGES FROM  
THE RADIO IS A DISTORTED  
BLEEPING, LIKE THAT OF  
THE MAGNETRON)It's no good. Something's creating  
a massive disturbance in the vortex.~~AND YET SOME MORE.~~GETTING A LITTLE  
DESPERATE)BOAZ: We can't fail again ... This  
is our last chance ...ANAT: We must have fresh orders ...  
The time coordinates are crucial.

BOAZ: We can't wait for new orders.

2A  
 4A  
 Ca 4% Anat & radio  
 zoom out  
 3 shot

SL

- 21 -

(ANAT TRIES RADIO  
AGAIN ... GIVES UP)

SHURA: ~~Why don't~~ I return to the  
tunnel, Anat? ~~Maybe~~ I can get a  
better contact there.

(Onto page 22)

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PM

(ANAT CONSIDERS)

ANAT: ~~Right~~ Right, Shura ... Ask them...

3

BOAZ: (CUTTING OVER THIS) Why ask ~~anything~~? Isn't it obvious what we must do. Wait here and kill Styles, ~~unless he returns~~.

1

ANAT: And if we're detected?

BOAZ: We hold those two as hostages. ~~Threaten to~~ kill them if necessary.

ANAT: (TURNING TO SHURA) ~~Get~~ alternative orders.

3.

(SHE HANDS HIM  
THE RADIO.

BOAZ SAYS NOTHING.  
SHURA NODS AND  
GOES OUT THROUGH  
THE FRENCH WINDOWS)

*You are*

BOAZ: ~~You're~~ You're getting soft, Anat.  
What do two lives matter when so much  
is at stake?

TELECINE 3:

Ext. Styles House. Day.

~~SHURA makes his way stealthily through the grounds. He reaches the road. Suddenly he alerts. A car is coming~~

~~SHURA throws himself into the shadow of some bushes. The car is in fact a UNIT JEEP. It ~~is~~ near miss. SHURA watches it go and then proceeds on his way more cautiously.~~

A UNIT JEEP TRAVELS TOWARDS  
THE HOUSE. IN IT ARE BENTON  
& YATES.

BY THE SIDE OF THE ROAD  
HIDES SHURA. HE

Int. Jeep. Day

BENTON drives. YATES  
grim-faced, sits beside him.

Ext. Tunnel. Day

SHURA comes scrambling  
down the embankment and  
finds his feet on the  
railway track. He is a  
few yards from the dark  
opening of the tunnel  
and looks at it with some  
apprehension. Silence.

Eerie.] He squats down  
and takes out the radio. He  
starts twiddling with the  
knobs. Some static noise  
etc., adds to the menace.

SHU A: ZV6 to Eagle. ZV6 to Eagle. Do  
you connect?

~~SHURA~~ ~~with microphone~~  
~~about~~, decides to try elsewhere.  
~~He~~ goes to a hiding  
place and removes a plastic  
wrapped package. He opens it  
to reveal a couple of egg-shaped  
grenades. He checks them, seems  
satisfied, begins to re-wrap the  
parcel.

SHU A has put his gun on  
the ground beside him.

~~SHURA~~ ~~to pick up the gun~~. A  
foot rests beside it.  
In sudden panic he looks up.

From his P.O.V. we see a MONSTER  
standing over him. A savage  
blow from the MONSTER'S claw sends  
him flying out but Shura rolls  
over, snatches up his gun and dis-  
integrates the MONSTER in a  
puff of smoke. Then clutching his  
wounded shoulder SHURA staggers ~~into~~ away from  
the Tunnel, snatching up the parcel as  
he runs.

END TELECINE 3:

16. INT. UNIT H.Q. DAY  
(YATES AND BENTON STAND  
BEFORE THE BRIGADIER)

Cam 2<sup>B</sup> / Shot through screen

2 Shot

music

Ring in the  
single note

Big Scream

Boom D3

Turn 8

BRIGADIER: What do you mean missing?

YATES: Not a sign of them.

BENTON: We've searched the house and the grounds.

YATES: Jo, the Doctor and two of my men. Vanished.

(THIS NEWS CLEARLY THROWS THE BRIGADIER CONSIDERABLY)  
*The Phone Ring*  
(HE WAITS A MOMENT BEFORE ANSWERING)

*Cam 2D*

m.c.v

Brigadier

BRIGADIER: Now listen Yates. I've been talking to the minister. Styles seems to have pulled it off. The Chinese have agreed to attend, and the Conference is on again.

*Cam 2*

2 shot

YATES: When it's fixed for?

BRIGADIER: Tomorrow night. So you see the spot this puts me in.  
~~If we can't sleep up.....~~

(HE PICKS UP THE PHONE ON AN IMPULSE)

Get me ~~Masterly~~ House.

*Alderley*

*20 Secs*



Beam B 1

## STUDY

17. INT. ~~SEMI-PRIVATE ROOM~~ DAY.

Cam 3

2 shot

(ANAT AND BOAZ WAIT  
IMPATIENTLY FOR  
SHURA TO RETURN)

happens

ANAT: What ~~can have happened~~ to him?BOAZ: I told you Anat ...

Cam 4 cu phone

(THE PHONE RINGS.  
THEY LOOK AT IT.  
ANAT GOES TO TAKE IT)

Cam 3 o/b

BOAZ: Leave it.

No ——— suspicious

ANAT: We ~~mustn't~~ arouse suspicion...  
next time those soldiers ~~might~~ find  
us. may(SHE LOOKS AT RINGING  
PHONE. THEN TURNS  
TO BOAZ)

Chorus

Get them up here.

Beam C. 2

18. INT. CELLAR. DAY.

Cam 3 /

DOCTOR WHO: But Jo, every choice we  
make changes the history of the world.

JO: Well, I still don't get it.  
I mean ... well, why don't they just  
go back to September the twelfth,  
if that's where they want to be?  
Like ... have another go.

DOCTOR WHO: Ah! That's the  
Blinovitch limitation effect.

~~JO: Come again?~~

~~DOCTOR WHO: I told you. Their time  
machines are very crude, very  
simple ...~~

4<sup>c</sup> H.C.V.  
Boaz

(THE DOOR OPENS AND  
BOAZ COMES DOWN THE  
STEPS, HIS GUN  
TRAINED ON THEM)

5. wide

BOAZ: On your feet, ~~and~~ you.

Boom D3

19. INT. UNIT H.Q. OPERATIONS ROOM. DAY.

Cam 1

2 shot

(BRIGADIER HOLDS PHONE  
AND WE HEAR ~~FILTER~~  
RINGING IN TIME WITH  
BELL ON PREVIOUS SCENE)

Gramp

YATES: Honestly sir, you're wasting  
your time. They're not there.

(IT RINGS A BIT MORE.  
BRIGADIER IS ABOUT TO  
PUT IT DOWN WHEN HE  
HEARS A VOICE)

fighter on the big

Doctor V.O. HAWK.

BRIGADIER: Oh hello Doctor.  
Lethbridge Stewart here.  
(A LOOK TO YATES) Everything  
all right over there?

Room B

STUDY

20. INT. ~~STYLES LIVING ROOM~~ DAY

Can 3  
CWO Dr. Who & phone  
pull out to  
2 plates

(START CLOSE ON DOCTOR ON THE  
PHONE.

ANAT IS HOLDING THE  
PHONE SO THAT THE DOCTOR  
CAN SPEAK, AND BOTH  
CAN HEAR THE BRIGADIER REPLY.  
SHE COVERS THE DOCTOR WITH  
THE GUN IN HER OTHER HAND.  
BOAZ IS COVERING JO IN THE  
BACKGROUND)

DOCTOR WHO: (INTO PHONE) Oh fine...  
no trouble at all.

~~(INTERCUT TO DESIRE WITH  
PREVIOUS SCENE)~~

DISTORT

BRIGADIER: ~~(INTO PHONE)~~ YATES and  
Benton came to look for you - said  
the place was deserted.

DOCTOR WHO: (INTO PHONE)  
Did they? Must have been when we were  
in the cellar. Old Styles keeps a  
fascinating selection of wines you  
know.]

20A INT. UNIT. HEADQUARTERS. DAY

BRIGADIER: Now listen Doctor, you're  
sure everything's normal at that  
house? Because Styles is coming back  
there tomorrow night...

(THE DOCTOR CUTS IN HASTILY BEFORE  
THE BRIGADIER CAN GO ON)



disar

DOCTOR WHO: ~~(INTO PHONE)~~ I'm not sure that's wise ....

BRIGADIER: Why not? If everything's all right down there... It is all right, isn't it Doctor? Captain Yates was very concerned about you.

Can 3 ~~Right~~  
~~DUPLICATE~~  
 Tight m.c.u Dr. Who  
 include gun point

20 B. INT. STUDY DAY.

~~(AT THIS POINT WE SHOULD~~  
~~BE ON THE DOCTOR.~~  
~~HE~~ HESITATES, ANAT  
 RAISES HER GUN THREATENINGLY)

DOCTOR WHO: You can tell Captain Yates that things couldn't be better. Tell Styles, too - and the Prime Minister.

BRIGADIER: ~~Right.~~  
 Distort  
 (A LITTLE PUZZLED)

DOCTOR WHO: Oh, and Brigadier ...

BRIGADIER: ~~Yes?~~  
 Distort

DOCTOR WHO: Make sure you tell it to the Marine~~s~~,. Goodbye.

Boon ~~R3~~

21. INT. UNIT H.Q. DAY.

Can 1

2 shot.

(AS BEFORE. THE  
 BRIGADIER HANGS UP)

YATES: There you are, sir. There is something wrong.

BRIGADIER: Well, don't just stand there, ~~man~~.

(HE GRABS HIS CAP AND  
SWEEPS OUT, FOLLOWED  
BY YATES AND BENTON)

Room B1

STUDY

22. INT. ~~STYLES LIVING ROOM.~~ DAY.

(ANAT AND BOAZ ARE  
JUBILANT.)

Cam 4. 4 shot

ANAT: (TO BOAZ) He's coming ~~here!~~  
~~Sir Reginald Styles is coming here!~~

DOCTOR WHO: That surprises you?  
I'd have thought with your insight  
into the future ... though of course  
from your point of view its the past,  
isn't it?

(FROM OUR ANGLE WE  
SEE THAT JO IS  
MANAGING TO UNTIE  
THE KNOTS ROUND HER  
WRISTS)

go in on  
Jo's hands

BOAZ: Of course ...the conference ...  
tomorrow night. Our dates are right  
after all.

ANAT: All we have to do is wait here  
for him to return and then ...

(JO HAS GOT HER HANDS  
FREE. SHE MAKES A  
SUDDEN DASH AND PICKS  
UP THE TIME MACHINE)

Cam 3

m.c.w

JO: Right ... drop your guns.

Jo.  
as machine

(THEY TURN AND LOOK  
AT HER)

Cam 4 | 3 shot

~~420~~  
Anat: Why, you...

PM

~~Can 3~~ ON 1  
multis  
Wilttr.  
A shot

JO: You heard what I said ...  
if you don't I'll smash this to  
pieces.

DOCTOR WHO: Jo ... bare be careful...  
I managed to get that thing in  
working order.

3 oh

JO: (TO GUERRILLAS) I warn you I  
mean it.

Grand  
The  
Begin Pulse

Can 1 (Through F/P chimney part)  
Very Low % Machine  
E Hand  
with focus on Anak rear  
(SHE IS HOLDING IT  
TIGHT IN FRONT OF  
HER. IN CS WE SEE  
HER FINGERS TIGHT-  
ENING ON THE CONTROLS)

ANAT: Don't be stupid, child. You  
don't know what you're doing.

Can 3. % Jo

JO: Oh yes I do ... You're going  
to let us both out of here or you'll  
all be stranded here forever.

Can 4 2 shot  
B & A

DOAZ: We don't need that machine.  
We each carry our own...

ANAT: The man who owned that machine  
is dead. His body appeared back in  
our time zone.

Can 3 % Jo

(JO LOOKS FROM ONE  
TO THE OTHER UNCERTAINLY)

JO: You're bluffing.

Can 1 % Anat

ANAT: Put that machine down and stop  
being silly.

Can 4 % Dr Who

DOCTOR WHO: (SHOUTING) Jo! Do as  
she says!

Can 3 % machine



PV

(WE SEE THAT JO'S FINGERS  
HAVE ACCIDENTALLY  
ACTIVATED THE MACHINE.  
IT STARTS TO BUZZ AND  
FLASH. THE TIME MACHINE  
EFFECT BEGINS)

Cam 1 C/W Boaz

BOAZ: (TO HER, DESPERATE) Drop it!  
Drop it!

Cam 3 C/W Machine

(JO TRIES TO DO  
SOMETHING TO IT.  
BUT AS WE WATCH  
HER SHE DISSOLVES  
SLOWLY AWAY)

STOP RECORD  
← SPIN BACK

Cam 3 to  
Repos  
No to Vortex

Single

23. INT. LIMBO. SEQUENCE.

Mix  
Cam 4 X Mirror Shot  
do. with OPTIC  
PULL out as  
wide as possible.

(JO SPINNING TERRIFIED  
IN THE TIME TRAVEL  
VORTEX)

SUPER WIDE T/C SPACE FILM

Cam 4 to Pos D.

STOP RECORDING

(Quit mix to next scene)

DALEK CONTROL

24. INT. ~~DALEK CONTROL~~. DAY.

Mix  
Cam 1 E Very wide Shot LOCK OFF.

(THE CONTROLLER  
LOOKS UP AND OF SCENE 22  
IN FRONT OF HIM JO  
SLOWLY MATERIALISES  
TERRIFIED, CLUTCHING  
THE MACHINE.

WE CUT TO HER REPLY.

THE CONTROLLER AND  
THE MONSTERS CROWD  
IMMEDIATELY ROUND HER.

ON HER TERRIFIED  
REACTION.)

TIME MIX TO:

Room B1

Cam 33E  
3 shot

STUDY

25. INT. ~~STYLES LIVING ROOM.~~ DAY.

DOCTOR WHO: Jo! Jo! (TO ANAT)  
Can you do anything?

ANAT: No. It's too late.

DOCTOR WHO: What's happened to her?

ANAT: ~~Probably~~ disintegrated and  
dispersed around the time Vortex.

BOAZ: If she ~~was~~ lucky.

DOCTOR WHO: And if she wasn't?

BOAZ: She ~~might be~~ re-embodied in  
our time.

ANAT: ~~Believe~~ me. She'd <sup>would</sup> be better  
~~off~~ dead.

TIME MIX:

D 2

Cam 5 **D**

Jo Jo

26. INT. ~~DALEK CONTROL~~ DAY.Grans  
Pi-9  
Pous

(JO IS STILL DAZED BUT THE SITUATION IS CHANGED. THE CONTROLLER IS USHERING THE LAST OF THE MONSTERS OUT OF THE DOOR. HE'S IN A FRIENDLY MOOD, ANXIOUS TO PUT HER AT HER EASE.

HE TURNS TO HER AND SMILES)

Controller You may go  
He turns

CONTROLLER: You see, they're really not as frightening as they look.

Cam 4 **D** Wide Controller  
as Monsters at the  
Door

1 F 2 shots

Cam 5 B m.c. v Jo

JO: What are they?

Cam 1 F m.c. v cont.

to 2 shot

as before

hold her x to  
chair

CONTROLLER: They're a kind of higher anthropoid, used to live in scattered communities on one of the outer planets. They make useful servants.

JO: Servants? What do they do?

CONTROLLER: We use them as .... well, policemen. They're very simple, honest ... and loyal.

Do Please sit down. HE INDICATES THE CHAIR.

Thank you.

Cam 4 **D** on her sit  
2 shot

JO: And this is really the twenty second  
fourth century?

Jo/Controller

CONTROLLER: Don't worry ... we can return you to your own time ... But tell me, Miss ... er.

JO: Grant. Jo Grant.

Cam 2 to inner room



PHK

CONTROLLER: These three people who attacked you. What did you make of them?

JO: Well they were sort of guerrillas I suppose.

CONTROLLER: They are cruel and ruthless fanatics.

JO: Do you know who they are?

CONTROLLER: Unfortunately yes. You don't know how lucky you are that they didn't get rid of you straight away.

JO: They were going to kill the Doctor.

CONTROLLER: I see. And he's still with them. This friend of yours?

JO: Yes ... they were holding him prisoner.

CONTROLLER: Then I'm afraid he's in a very dangerous position.

*He moves up stage*

JO: They've no reason to harm him - they know he's the wrong man.

*He turns*

CONTROLLER: You don't know these people, Jo. We've spent years trying to track them down. If I could tell you some of the terrible crimes they've been responsible for - if anyone gets in the way - they're without mercy.

*He moves away*

JO: I can believe it.

CONTROLLER: There's just a chance I may be able to rescue this friend of yours.

JO: Could you really? Please, if there's anything you can do....

CONTROLLER: I could try. There are various means. But I need your help.

JO: How can I help?

CONTROLLER: All I need from you is the exact details of where you came from. And when.

JO: We were at <sup>Anderley</sup> ~~Hastley~~ House about fifty miles from London.

CONTROLLER: You've told me the year. Can you give me the exact date?

JO: That's easy. It was September the thirteenth.

(CONTROLLER IS VERY PLEASED THAT HIS PLOY HAS WORKED)

CONTROLLER: Excellent.

(HE PRESSES A BUTTON. ~~A CHAMBERLAIN~~ <sup>THE DOOR OPENS AND A FEMALE ATTENDANT</sup> ENTERS)

You must be tired and hungry. We have special guest rooms. Leave everything to me.(cont)

PHK

& (JO IS A BIT  
HESITANT BUT  
THE CONTROLLER  
SEEMS KIND AND  
SHE MOVES TO THE  
DOOR)

CONTROLLER:(cont) Oh, one last  
thing (SHE TURNS) The criminals ...  
do you have any idea at what point  
they emerged into your time? Did  
they materialise in the house itself?

JO: I don't think so.

CONTROLLER: Somewhere near the  
house then? Some hiding place.

JO: I don't know for sure ...but  
there's a railway tunnel not far  
from the house. We found one of  
their time machines there ....

CONTROLLER: A railway tunnel?  
Thank you. I'll call you as soon  
as I have some news.

4 2 sec  
let Jo go  
go to console  
ON  
Cam 4

m.c.v

Controller

Keyed to Cam 2. Cam 2.

Cam 2A % Chroma Key Panel  
pull out  
to include Dalek  
Fgd

(HE SMILES AGAIN. ~~HE SMILES AGAIN~~  
~~THE MONSTER POLITE~~  
~~OPENS THE DOOR FOR~~  
~~THEY GO OUT. THE DOOR CLOSES~~  
NOW THE CONTROLLER'S  
EXPRESSION CHANGES.  
HE RETURNS TO THE  
CONSOLE VERY PLEASED.

~~WE SEE THIS ON~~  
~~A SCREEN~~  
~~WATCHED BY~~  
~~THE SENIOR~~  
~~DALEK.~~

WE SEE THIS ON  
A SCREEN  
WATCHED BY  
THE SENIOR  
DALEK.

You see. She trusts me completely.

V.O  
DALEK: The criminals are using the  
tunnel as a transfer point. We will  
prepare an ambush in the 20th  
Century time zone.



V.O

CONTROLLER: We've already got security forces searching the area. With any luck they'll drive the guerillas into our hands. I'll take charge of the operation myself.

V.O

DALEK: I shall lead the expedition. This time there must be no mistake. The enemies of the Daleks will be destroyed.

STOP RECORDING

~~PHK~~  
~~TS~~

Room C2

27. INT. CELLAR. DAY.

Can 5 A  
240 Bows  
Zooms out to  
4th floor

(ANAT SUPERVISES GUN IN HAND WHILE BOAZ FINISHED BINDING DOCTOR WHO'S FEET. HIS HANDS ARE ALREADY BOUND BEHIND HIM AND HE IS GAGGED ONCE MORE)

ANAT: Hurry. If Shura comes back...

64 A & B  
go

(BOAZ DOESN'T ANSWER. HE LEAVES THE CELLAR WITH ANAT.)

Can 1 C

M.L.S Dr Who  
go & slowly  
to main

DOCTOR WHO STARTS TO TEST HIS BONDS BUT THEY ARE FIRM AND HIS FINGERS ARE QUITE IMMOBILISED. HE MANAGES TO STEP THROUGH HIS BOUND HANDS, SO THEY ARE NOW TIED IN FRONT OF HIM. USING HIS BOUND HANDS HE GETS OFF HIS SHOES AND SOCKS. THEN HE STARTS TO ATTACK THE KNOTS ON HIS WRISTS WITH HIS TOES)

STUDY. AUSTERLEY HOUSE <sup>B1</sup>

28. INT. ~~STYLING ROOM~~ DAY

(THE ROOM IS EMPTY. ANAT AND BOAZ ENTER.)

ANAT: (VERY AGITATED) ~~What happened?~~  
~~What happened?~~

Where is he?

he should be back

Ca 3#  
Very wide shot of room include Anne Boaz, then find to first window

TELECINE 4.

Ext. Styles Grounds. Day

~~Pickup the MONSTERS approaching the house.~~ FIRST ONE MONSTER  
~~They meet a couple of UNIT GUARDS and quickly fall them.~~ THEN FIVE MORE MOVE TOWARDS THE HOUSE.

Move on towards house.

STUDY

29. INT. ~~STYLING ROOM~~ DAY

(BOAZ GOES TO THE WINDOW AND LOOKS OUT.)

Ca 3# A.  
2 flux

DAY of the DALEKS

BOAZ: (ALERTING) Anat! (HORROR) Look.

(ANAT JOINS HIM)

THIS TO BE RUN  
IN ON END OF RECORDING  
TELECINE 4A TAP TO BE  
EDITED IN.

They both look out at the  
Approaching MONSTERS.

ANAT: ~~They've tracked us.~~

*we've been tracked.*

Ca 1A

STUDY AUSTERLEY HOUSE

30. INT. ~~STYLES LIVING ROOM.~~

(ANAT AND BOAZ OPEN FIRE  
ON THE MONSTERS)

TELECINE 5:

Ext. Styles House. Day

THE MONSTERS advancing, *Fur-p.*

31. INT. STYLES LIVING ROOM DAY

(ANAT AIMS HER GUN AND FIRES  
AGAIN AND AGAIN. BOAZ JOINS IN.)



TELECINE 6:

END OF  
RECORDING TAPE

Ext. Styles House. Day.

ONE or TWO MONSTERS disintegrate.

THE OTHER continue their advance.  
Firing at the house and ANAT.

32. INT. STYLES LIVING ROOM. DAY

(ONE OF THE WINDOWS SHATTERS)

ANAT: ~~It's no good.~~ We'll have  
to pull back.

BOAZ: We can get through the Library.  
Come ~~on.~~

(BOAZ TURNS AND RUNS FOR  
THE DOOR. HE RUNS STRAIGHT  
INTO DOCTOR WHO IS  
STANDING IN THE DOORWAY.  
THERE IS A BRIEF STRUGGLE  
IN WHICH DOCTOR WHO EMERGES  
WITH BOAZ'S GUN.

ANAT MEANWHILE FIRES A  
LAST SHOT OUT OF THE WIN-  
DOW, SWINGS HER GUN ON  
DOCTOR WHO.

THERE IS A BRIEF MOMENT  
OF STALEMATE, THEN BOAZ  
THRUSTS DOCTOR WHO ASIDE  
SENDING HIM REELING ACROSS  
THE FLOOR.

BOAZ: Come on.

PHK

(BOAZ DASHES FROM  
THE ROOM. AFTER  
A MOMENTS HESIT-  
ATION, ANAT FOLLOWS.

C1

DOCTOR WHO PICKS  
HIMSELF UP, DASHES  
TO THE WINDOW FINDS  
HIMSELF FACE-TO-FACE  
WITH A MONSTER. HE  
GIVES IT A HORRIFIED  
LOOK, TURNS AND  
FOLLOWS BOAZ AND ANAT)

C3

Not  
No2 RIKI.

Musie  
Chig

Min

Single  
Note

TELECINE 7:

Ext. Styles House. Day.  
(BESSIE is parked nearby)

BOAZ and ANAT come  
tearing round the  
corner of the house,  
and find monsters  
waiting for them.

ANAT tries to hold them  
off with her gun,  
disintegrating one or  
two, but they advance  
inexorably.

DOCTOR WHO appears round  
the corner of the house  
and the MONSTERS turn  
their attentions to him.

ANAT and BOAZ seize  
their opportunity and  
run off towards the tunnel.

The MONSTERS advance on  
DOCTOR WHO. He backs  
away trying to get BOAZ'S  
gun to work.

He succeeds at the last  
moment, disintegrates one  
of the TWO surviving  
MONSTERS. The last  
MONSTER raises his gun  
to fire,



DOCTOR WHO leaps for shelter.

THE MONSTER advances on the DOCTOR. THE DOCTOR raises his gun to fire back, but there is no result. The alien gun is empty or jammed.

THE MONSTER raises it's gun to finish the DOCTOR off.

Suddenly we hear the scream of tyres, and the rattle of machine gun fire. THE MONSTER falls.

CUT TO:

THE BRIGADIER, YATES, and BENTON in a UNIT JEEP. THE BRIGADIER is at a machine gun mounted on the JEEP.

THE UNIT PEOPLE leap from the JEEP.

DR. WHO: Thank you Brigadier. A most timely intervention.

BRIGADIER: Doctor, what on earth's going on. What ~~is~~ that creature?

DOCTOR WHO: I'll explain later. I'm in a hurry. Excuse me old chap.

DOCTOR WHO leaps in the UNIT JEEP and shoots off after the guerillas.

BRIGADIER: Doctor! Come back at once!

But DOCTOR WHO has gone.



low rise  
Anat and Boaz  
scramble down  
embankment.

# EXTRA TELECINE

Film

Anat and  
Boaz run  
into the Tunnel.

Dr who drives up  
in the Jeep, gets out  
and crosses to the Tunnel

~~INT. TUNNEL DAY~~

~~(ANAT AND BOAZ COME  
RUNNING BY, AND DIS-  
APPEAR INTO THE BLACKNESS)~~

34. INT. TUNNEL DAY (ANOTHER PART)

Grand  
Echo

C5C Very Very  
long shot  
TUNNEL

(DOCTOR WHO COMES INTO  
SHOT. THE TUNNEL IS  
DARK AND QUIET. HE SEEMS  
LOST. HE HASN'T FOUND  
WHAT HE WAS LOOKING FOR.  
~~HE MOVES OUT OF SHOT.~~

E  
Drips

C4E2 shot  
zoom in on  
Dalek.

THEN INTO THE BLACKNESS  
THE DALEK MATERIALISES.

CUT:

DOCTOR WHO STOPS AND  
LOOKS BACK. HE REACTS  
TO THE DALEK WHICH IS  
NOW ADVANCING, MENACINGLY  
TOWARDS HIM. }

Music  
SFX  
LFO

SUPPOSE CAM: End  
Titles.

Captions

FADE OUT.